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ABSTRACT

This curriculum guide is designed to ensure student attainment of basic home economics content knowledges and skills that will provide a strong foundation for employment in the fashion industry. Competency/skill and task lists are followed by employability skills charts for the occupations of fashion coordinator and fabric coordinator; the charts are used to show a crosswalk between the skills and the curriculum guide. Numbers next to related basic skills, job skills, and responsibility skills are the competency or task numbers in the curriculum. Instructor guides provide information related to each specified task within the competency. The information includes competency/skill; task; performance objective and standard; student learning experiences; suggested instructional techniques; instructional equipment, materials, and supplies; and resources. The nine competencies/skills relate to clothing messages; garment design and fashion sketches; fashion designers; fashion trends and cycles; clothing manufacture and production; fashion coordinators; fabric coordinators; merchandising (buying and selling); and fashion displays, publicity, and advertising. An annotated bibliography of print and nonprint resources is appended. (YLB)

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ARIZONA CENTER FOR VOCATIONAL EDUCATION

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NORTHERN ARIZONA UNIVERSITY

SEPTEMBER, 1986

FOREWORD

It gives the Arizona Department of Education-Vocational Education great pleasure to present new Occupational Home Economics Curriculum, Fashion: Apparel and Textiles. This curriculum has been designed to meet the employment needs identified on the Arizona Priority Funding List. Competencies have been validated in Arizona and are used as the basis for this curriculum.

Fashion: Apparel and Textiles curriculum will insure student attainment of basic Home Economics content knowledges and skills which will provide a strong foundation for employment in the fashion industry. It is highly recommended for students also to take a marketing course to strengthen knowledge in this component of the industry.

Arizona Occupational Home Economics is providing students essential employability skills for entry into the fashion industry. For technical assistance in developing Occupational Home Economics Programs, please contact the State Supervisor of Occupational Home Economics at the Arizona Department of Education.

Validated competencies have been utilized in curriculum design by both the Arizona Department of Education and the Community Colleges in Arizona. A major effort was made by both agencies to compile the lists of competencies into one list. Now, one articulated list includes all validated competencies for an entire program area.

This one list was accomplished by a group of educators. Representatives included: members of the State Board of Education, Vocational Committee to the Board, State Community College Board staff, Community College administrators and instructors, Arizona Department of Education Vocational staff, Northern Arizona University Curriculum Project Director, and high school teachers from the entire state.

During the articulation process, competencies and tasks were changed to enhance readability and continuity. In some instances, two or more tasks were combined into one task if they were similar. Other tasks were edited and modified for clarity and conciseness. Reorganization of competencies and tasks was done to sequence their order more logically. In this process, no competencies or tasks were omitted; however, they may have been combined with others, modified, or sequenced.

A new feature is the format which is designed for individual student use. The teacher can duplicate the pages directly from this curriculum guide which shows the COMPETENCY/SKILL, TASK, PERFORMANCE OBJECTIVE, and STUDENT LEARNING EXPERIENCES.

ACKNOWLEDGEMENTS

The Fashion: Apparel and Textiles Competency Based Curriculum Guide is the result of many people working together to insure quality programs through quality curriculum for students seeking education and training in the fashion occupations.

The following is a list of committee members:

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Kathy Watson
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Barbara Hass
Horizon High School

Beth Thul
Deer Valley High School

Marilyn Van Demark
Tempe High School

Dr. Jane Fortey
Arizona State University

Direction and leadership provided by Mary Levkovitz, State Supervisor of Occupational Home Economics, and Dave Muehlbauer, Curriculum Coordinator for Arizona Department of Education, has resulted in a guide which reflects the most current practices in the fashion industry.

We are grateful to the entire staff of the Arizona Center for Vocational Education for their support, concern and assistance. Special thanks to the Curriculum Unit: Dr. Jerry R. Cox, Nancy F. Dillon, Kathi Jeffers, Cass Sandbakken, and the two computer input operators, Barbara Oftedahl and Sue Peters. In addition, we are grateful to Kathy Dunn for her leadership and assistance in getting the final curriculum guide completed, and Carole Ferlazzo for revieving the curriculum for equity.

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COMPETENCY/SKILL AND TASK LIST

1.0 Analyzes clothing messages sent to the observer that affect the image of the wearer.

- 1.1 Identifies the difference between the actual clothing message and the intended clothing message.
- 1.2 Judges and classifies individuals based on the messages sent by the clothing worn.
- 1.3 Describes how clothing is an extension of the self.
- 1.4 Describes how to use color and texture to convey messages with clothing.
- 1.5 Plans and evaluates the professional* image created by the way an individual dresses.

2.0 Conceives and creates a garment design as a fashion sketch.

- 2.1 Evaluates garment designs using the principles and elements of design.
- 2.2 Draws the proportioned fashion figure.
- 2.3 Sketches apparel designs accurately with the aid of a croquis or fashion figure.
- 2.4 Uses optical illusion in designing apparel to enhance body proportion.

3.0 Evaluates the role of fashion designers, their unique style and careers related to the industry.

- 3.1 Identifies fashion designers and their influence.
- 3.2 Analyzes careers related to the fashion industry.

4.0 Identifies fashion trends and cycles.

- 4.1 Analyzes past and current fashion trends and cycles.
- 4.2 Forecasts future trends and cycles.
- 4.3 Advises on current trends and cycles.

5.0 Describes the steps of manufacturing and production of clothing in the apparel industry.

- 5.1 Explains the process involved from the beginning of a garment to commercial production.
- 5.2 Recognizes and evaluates the quality of construction features during the manufacturing of apparel items.

6.0 Identifies and describes the role of a fashion coordinator.

6.1 Analyzes figure to meet needs of emphasizing and camouflaging figure features.

6.2 Evaluates ready-to-wear apparel using the principles and elements of design.

6.3 Applies color analysis principles to fashion and fabric selection.

6.4 Describes what is involved in fashion coordination.

7.0 Identifies and describes the role of a fabric coordinator.

7.1 Evaluates textiles use and care in relation to the finished garments.

7.2 Provides customers with the correct amount of fabric, notions, and related supplies.

8.0 Utilizes business procedures in relation to buying and selling in the fashion industry.

8.1 Identifies and selects specific merchandise which will satisfy the needs and wants of potential customers.

8.2 Utilizes sales presentation skills as they relate to apparel merchandising.

8.3 Identifies business policies and procedures as related to fashion and fabric industry.

8.4 Communicates effectively in writing.

9.0 Coordinates displays, publicity, and advertising.

9.1 Plans, sets up, maintains and evaluates store and window displays.

9.2 Develops a fashion promotion program.

9.3 Plans, carries out and evaluates store promotion.

The Employability Skills Charts, which follow, are used to show a crosswalk between the charts and the curriculum guide. Numbers next to **RELATED BASIC SKILLS, JOB SKILLS and RESPONSIBILITY SKILLS** are the competency or task numbers in the curriculum. To determine which employability skill may be incorporated into teaching, compare the skill with the competency or task number shown.

x

Fashion Coordinator

Responsibility Skills

8.0	Takes initiative in job responsibilies.
8.0	Uses tact/judgment in dealing with customers and co-workers.
8.0	Maintains poise and self-confidence.
8.0	Demonstrates enthuiasm and a friendly, cooperative attitude.
8.0	Communicates effectively with customers, co-workers and supervisor(s).
6.4	Stays current with trends and new merchandise.
6.4	Maintains a professional image by dressing appropriately.
8.0	Practices punctuality and dependability.
8.2	Asks appropriate questions to determine a person's needs.
8.0	Works well under pressure and manages stress.
8.0	Demonstrates flexibility and is adaptable.
8.0	Manages time effectively, organizes work, and uses unstructured time productively.

Fashion Coordinator

Job Skills

6.2	Provides customer with assistance in selecting ready-to-wear clothing, current fashion and color trends, and appropriate styles for different figure types and customer needs.
7.1 & 8.1	Provides customer with information about fiber/fabric, garment labels, construction and care of merchandise.
8.3	Follows established procedures to conduct business transactions.
8.3	Maintains/replenishes stock to facilitate sales. For example: take inventories.
9.1	Displays merchandise to increase customer interest in clothing. For example: develops fashion displays.
9.1	Keeps facilities clean and orderly.
6.2	Provides customer assistance on proper fit or garment.
6.2	Marks customer garments for simple alterrations.
8.1	Provides customer with assistance in selecting accessories.

Fashion Coordinator

Related Basic Skills

MATHEMATICS

8.3 Performs computations involving one or more than one of the basic operations of addition, subtraction, multiplication and division, with whole numbers, decimals, percents, and fractions.

8.3 Calculates correct prices of merchandise or services, total amounts of purchases and makes change for any amount of cash.

8.3 Comprehends the use of cash register and methods of handling payment for purchases. For example: cash, checks and credit cards.

8.3 Assists in stock control. For example: returns, COD's, layaways and inventory control.

8.3 Computes the cost of goods and services using charts, catalogs, consumer guides and other reference documents.

SCIENCE

7.1 Identifies fiber/fabric characteristics and relates information to customers.

6.1 Identifies merchandise use and care information to customers.

COMMUNICATIVE ARTS

8.2 Asks questions to find essential information.

8.4 Spells correctly and writes legibly.

8.4 Follows oral and written instructions accurately.

3.2 Comprehends vocabulary of the fashion industry.

8.2 Communicates using concise, specific, and grammatically correct language, clearly spoken in a pleasant tone of voice.

Fabric Coordinator

Responsibility Skills

8.0	Takes initiative in job responsibilities.
8.0	Uses tact/judgment in dealing with customers and co-workers.
8.0	Maintains poise and self-confidence.
8.0	Demonstrates enthusiasm and a friendly, cooperative attitude.
8.0	Communicates effectively with customers, co-workers and supervisor(s).
6.4	Stays current with trends and new merchandise.
6.4	Maintains a professional image by dressing appropriately.
8.0	Practices punctuality and dependability.
8.2	Asks appropriate questions to determine a person's needs.
8.0	Works well under pressure and manages stress.
8.0	Demonstrates flexibility and is adaptable.
8.0	Manages time effectively, organizes work, and uses unstructured time productively.

Fabric Coordinator

Job Skills

7.2	Provides customer with information about patterns, fabrics, notions.
5.2	Understands construction techniques needed by home sewer.
7.2	Follows established procedures to conduct business transactions. For example: measures and cuts fabric and trimmings.
8.3	Maintains/replenishes stock to facilitate sales and inventories stock.
7.0	Displays merchandise to increase customer interest in clothing/sewing and construct display garments.
9.1	Keeps facilities clean and orderly.
8.2	Follows established customer relations procedures. For example: greeting customers and telephone techniques.

Fabric Coordinator

Related Basic Skills

MATHEMATICS

8.3 Performs computations involving one or more than one of the basic operations of addition, subtraction, multiplication and division, with whole numbers, decimals, percents, and fractions.

8.3 Calculates correct prices of merchandise or services, operates calculator, totals amount of purchases and makes change for any amount of cash.

8.3 Comprehends the use of cash register and methods of handling payment for purchases. For example: cash, checks, and credit cards.

8.3 Assists in stock control. For example: returns, COD's, layaways and inventory control.

8.3 Computes the cost of goods and services using charts, catalogs, consumer guides and other reference documents.

SCIENCE

7.1 Identifies fiber/fabric characteristics and relates information to customers.

7.1 Identifies fiber/fabric use and care and related information to customers.

COMMUNICATIVE ARTS

8.2 Asks questions to find essential information.

8.4 Spells correctly and writes legibly.

8.4 Follows oral and written instructions accurately.

7.0 Comprehends vocabulary of the fiber/fabric industry.

8.2 Communicates using concise, specific, and grammatically correct language, clearly spoken in a pleasant tone of voice.

1.0 **COMPETENCY/SKILL:** Analyzes clothing messages sent to the observer that affect the image of the wearer.

1.1 **TASK:** Identifies the difference between the actual clothing message and the intended clothing message.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a factual situation,

EVALUATION: identify the message the clothing is sending to the observer.

STANDARD: This evaluation will include an evaluation of the intended clothing message and the actual clothing message.

STUDENT LEARNING EXPERIENCES:

1. Define what is meant by clothing message.
2. View filmstrip on clothing communication.
3. Observe seven individuals for intended and actual clothing messages.
4. Write your own definition of a clothing message based on your observation experience.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion on clothing messages.
2. Have students select current fashion pictures and identify the message being sent.
3. Have students participate in an observation assignment on clothing messages.
4. Given several case studies, have the students identify clothing messages.
5. Arrive in class dressed totally non-professionally--very casually. Note the responses of other faculty, staff, and students. Talk about their reactions with the class.
6. Take polaroid pictures of students as they come either into class or as they are leaving. Discuss the messages they send with their clothing.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Polaroid camera and film.
2. Current fashion magazines.
3. Filmstrip and projector.

RESOURCES:

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN. Houghton Mifflin Company: Boston, MA. pp. 158-185. 1981.

Jackson, Carole. COLOR FOR MEN. Balantine Books: New York, N.Y. pp. 174-198. 1984.

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co: Cincinnati, OH. Booklet 1. p. 1-2. 1983.

Kaiser, Susan B. THE SOCIAL PSYCHOLOGY OF CLOTHING. Macmillan Publishing Company: New York, N.Y. pp. 183-218. 1985.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, N.Y. pp. 3-22. 1986.

Liddel, Louise. CLOTHES AND YOUR APPEARANCE. Goodheart-Wilcox: South Holland, IL. pp. 11-16. 1981.

Swenson, Marge and Gerrie Pinckney. NEW IMAGE FOR MEN. Queen Beach Printers: Long Beach, CA. pp. 72-87. 1983.

"Clothing Speaks". The Learning Seed Company: Kildeer, IL. 1986. (filmstrip)

"Clothing Communicates." Glencoe Publishing Company: Encino, CA. 1981. (filmstrip)

1.0 **COMPETENCY/SKILL:** Analyzes clothing messages sent to the observer that affect the image of the wearer.

1.2 **TASK:** Judges and classifies individuals based on the messages sent by the clothing worn.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given photographs of people wearing a variety of clothing,

EVALUATION: classify the individuals based on personal appearance.

STANDARD: This classification will consider grooming, hairstyle, make-up, and posture.

STUDENT LEARNING EXPERIENCES:

1. Complete observation exercise on first impressions of ten individuals.
2. Collect pictures of individuals involved in different activities. Note the first impression of the clothing message they are sending.
3. Evaluate clothing messages of ten individuals on your campus.
4. Collect pictures of individuals sending mixed messages with their clothing. Explain your impressions.
5. View video.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion on first impressions. Be sure to include grooming, hairstyle, make-up, and posture.

2. Identify mixed messages. Demonstrate how some people send a message that is mixed and confusing.

3. Demonstrate the importance of good posture in sending a positive clothing message. Demonstrate how poor posture can send a negative or low self-concept message.

4. Illustrate how hairstyle can affect message. Invite a hair dresser to class to explain hairstyle messages.

5. Demonstrate make-up application. (Be sure to point out that it is to enhance not to distract from the individual.) A cosmetic consultant would be a good guest speaker.

6. Show video.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Fashion magazines.
2. Illustrations of hair and make-up.
3. Sample cosmetics for student use.
4. Videodisc player and video.

RESOURCES:

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN. Houghton Mifflin Company: Boston, MA. pp. 186-214. 1981.

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co.: Cincinnati, OH. Booklet 1. pp. 2-6. 1983.

Kaiser, Susan B. THE SOCIAL PSYCHOLOGY OF CLOTHING. Macmillan Publishing Company: New York, NY. pp. 183-216. 1985.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. pp. 3-22. 1986.

"Videofasion Monthly." Videofashion specials. One West 37th Street, New York, NY. 1986. (video)

1.0 **COMPETENCY/SKILL:** Analyzes clothing messages sent to the observer that affect the image of the wearer.

1.3 **TASK:** Describes how clothing is an extension of the self.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a specific situation,

EVALUATION: identify the feelings that clothes allow the person to express.

STANDARD: This evaluation will include behavior changes with the clothes selected and the feeling that the garment presents.

STUDENT LEARNING EXPERIENCES:

1. Describe how clothing can dominate feelings. Give several examples.

2. Select five garments of your own and record how you feel when you wear them.

3. Select five garments of your own that do not reflect your personality. Explain why.

4. Take a clothing value assessment.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Ask students to observe people they know dressed in different types of clothing. Note the behavior change.

2. Lecture/discussion on how clothing is an extension of the self.

3. Collect illustrations of a person dressing totally out of character. Discuss with class.

4. Come to class wearing something drastically different. Note the change in behavior toward you. Discuss, after students have experienced the situation.

5. Ask students to alter their appearance in some way. Have them write a brief paper on their experience with people they know.

6. Invite a guest speaker to talk on clothing communication.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Current fashion magazines.
2. Clothing value assessment tool.

RESOURCES:

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN. Houghton Mifflin Company: Boston, MA. pp. 158-185. 1981.

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co.: Cincinnati, OH. Booklet 1. pp. 9-11. 1983.

Kaiser, Susan B. THE SOCIAL PSYCHOLOGY OF CLOTHING. Macmillan Publishing Company: New York, NY. pp. 183-218. 1985.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. pp. 24-47. 1986.

1.0 **COMPETENCY/SKILL:** Analyzes clothing messages sent to the observer that affect the image of the wearer.

1.4 **TASK:** Describes how to use color and texture to convey messages with clothing.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given four pictures, and swatches of fabric,

EVALUATION: describe the message sent by the wearer.

STANDARD: The description will include reference to color and texture and the feelings created in relation to image.

STUDENT LEARNING EXPERIENCES:

1. From a set of texture samples describe the feelings they create.
2. Select four fabric names and identify the feelings they usually create in clothing.
3. Describe how color can affect moods and feeling in clothing.
4. Suggest colors and textures to create the following feelings: feminine, masculine, casual, classic, professional, childlike, old.
5. Make recommendations for a person who is intimidating in appearance and wishes to make a change.
6. Use a computer program on color related to clothing messages.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion on mood and feelings as affected by color and texture.

2. Illustrate how appearance can affect mood and feeling with texture and color.

3. Have students make recommendations for clothes that will create particular feelings.

4. Invite wardrobe consultant to demonstrate how it is possible to change mood and feelings in one outfit by changing accessories, textures, and color around the major pieces.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Current fashion magazines.
2. Clothes for cluster demonstration by wardrobe consultant.
4. Samples of fabrics with different textures.
3. Computer.

RESOURCES:

Geringer, Susan. FASHION: COLOR, LINE AND DESIGN. Glencoe Company, Bobbs-Merrill Educational Materials: Encino, CA. 1986.

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN. Houghton Mifflin Company: Boston, MA. pp. 158-185. 1981.

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co.: Cincinnati, OH. Booklet 1. p. 11. 1983.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. pp. 3-22. 1986.

Svenson, Marge and Gerrie Pinckney. NEW IMAGE FOR MEN. Queen Beach Printers: Long Beach, CA. pp. 117-143 and 88-94. 1983.

Wallach, Janet. WORKING WARDROBE. Acropolis Books LTD.: Washington D.C. pp. 22-44. 1981.

Bailey, Sue. "Dress Yourself in Color". Lubbock, TX. 1984. (computer program)

1.0 **COMPETENCY/SKILL:** Analyzes clothing messages sent to the observer that affect the image of the wearer.

1.5 **TASK:** Plans and evaluates the professional* image created by the way an individual dresses.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a job description,

EVALUATION: recommend the wardrobe necessary to create a professional* image.

STANDARD: This evaluation will include a description of the image of the company, suggested dress code, basic pieces of clothing to begin the wardrobe, types of clothing that can be added to expand the wardrobe, and evaluation of needed accessories.

STUDENT LEARNING EXPERIENCES:

1. Describe professional* image as it relates to clothing and wardrobe.

2. Rate yourself on your professional* image.

3. Select and rate five others on professional* image. (They should be employed full time.)

4. Create a list of clothing suggestions for the job interview situation.

5. Select pictures of professional* dress. Explain each selection.

6. Interview three professional people about their wardrobe and the image they are projecting. Develop a wardrobe plan for professional* dress.

7. Use a computer program on wardrobe planning.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show filmstrip on wardrobe planning.

2. Lecture/discussion on professional* dress.

3. Invite fashion coordinator to show how to dress professionally with only a few pieces using the clustering concept.

4. Have students observe professionals at work. Have them address whether or not the dress of the individual affects not only his/her behavior but the behavior of those around him/her.

5. Have students prepare wardrobe plan for professional* dress.

*IN THIS CURRICULUM, "PROFESSIONAL IMAGE" AND "PROFESSIONAL DRESS" REFERS TO CLOTHING WORN IN A BUSINESS WORK ENVIRONMENT.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Filmstrip and projector.
2. Computer.

RESOURCES:

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co.: Cincinnati, OH. Booklet 1. pp. 12-13. 1983.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. pp. 429-472. 1986.

Svenson, Marge and Gerrie Pinckney. NEW IMAGE FOR MEN. Queen Beach Printers: Long Beach, CA. pp. 88-143. 1983.

Tolman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. pp. 156-166. 1982.

Barker, Joan. "Endless Wardrobe Combinations". Rock Springs, WY. Apple or Radio Shack Computer. 1984. (computer program)

"Womens' Workable Wardrobe". The Learning Seed Company: Kildeer, IL. 1986. (filmstrip)

2.0 **COMPETENCY/SKILL:** Conceives and creates a garment design as a fashion sketch.

2.1 **TASK:** Evaluates garment designs using the principles and elements of design.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a selection of garment sketches,

EVALUATION: analyze and evaluate in relation to the elements and principles of design.

STANDARD: The analysis and evaluation will include reference to line, color, texture, rhythm, emphasis, proportion, unity, balance, scale, and harmony.

STUDENT LEARNING EXPERIENCES:

1. Describe the elements and principles of design.
2. Select a designer's sketch illustrated on a full length figure and evaluate it using the principles and elements of design.
3. Study your reflection in the mirror; apply each of the principles of design to the clothing you are wearing.
4. Prepare a written or visual presentation describing the various color systems.
5. Collect fabric swatches for a collage showing textures that are pleasing and you find suitable for yourself.
6. Select three color photographs from a fashion magazine and describe the elements and principles of design utilized in the ensembles.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture and discuss elements and principles of design using transparencies. Be sure to discuss line, color, texture, rhythm, emphasis, proportion, unity, space, balance, harmony, scale.

2. Supply sources for students to research elements and principles of design.

3. Demonstrate how to identify element and principles of design on a full page fashion illustration used in a newspaper ad.

4. Show filmstrip on elements and principles of design.

5. Invite a salesperson, buyer, fashion coordinator or store owner to speak to the class. Ask them to bring examples of clothing that effectively use design elements and principles.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Transparencies on elements and principles of design and overhead projector.
2. Current newspaper advertisements for large stores, preferably 1/2 to full page ads.
3. Projector and filmstrip.
4. A group of fashion magazines for the students to use to select color photographs to be used by the students.

RESOURCES:

Davis, Marion L. VISUAL DESIGN IN DRESS. Prentice-Hall, Inc.: Englewood Cliffs, NJ. pp. 121-152. 1980.

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton Mifflin Company: Boston, MA. pp. 290-332. 1981.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. 4th Ed. Macmillan Publishing Company: New York, NY. pp. 289-394. 1986.

Rosencranz, Mary Lou. CLOTHING CONCEPTS: A SOCIAL PSYCHOLOGICAL APPROACH. The Macmillan Publishing Company: New York, NY. pp. 223-232. 1972. (classic text)

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper Row Publishers: New York, NY. pp. 187-230. 1984.

THE LANGUAGE OF COLOR. The Learning Seed Company: Kildeer, IL. 1986. (filmstrip)

2.0 **COMPETENCY/SKILL:** Conceives and creates a garment design as a fashion sketch.

2.2 **TASK:** Draws the proportioned fashion figure.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given the size of a head,

EVALUATION: draw a fashion figure in sketch form.

STANDARD: The figure will be in proportion using a fashion figure based on 8 heads.

STUDENT LEARNING EXPERIENCES:

1. Describe proportion in relationship to the fashion figure based on the ideal of 8 heads.

2. View demonstration by teacher on sketching the basic figure.

3. Begin practicing the sketching by choosing three figures to do independently.

4. Sketch a moving figure.

5. Diagram ten photographs tracing "body blocks" over the photographs to study how the body moves.

6. Sketch in a stylized form (not realistically). Emphasis is on correct proportion and movement.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Because of the practice needed to accomplish this skill, the instructor may wish to spread this task over a longer period of time to allow practice time out of class. Stress that each person develops his/her own style much like handwriting. Be sure the students understand that they need not be artistic but that this is a skill that is developed to record and generate ideas. The drawings are to be done quickly but accurately in proportion. Detailed hands, feet and face are not important. Be sure to stress that this fashion figure is the ideal and not necessarily realistic.

2. Diagram the figure on the board while the students work at their desks with an eight inch figure. Explain the proportion as you sketch.

3. Working in pairs have the students draw around each other. They should measure the head and determine if their partner is 8 heads tall as well as the appropriate number of heads wide at designated points on the body.

4. Have the students draw live models.

5. Add body movement to the sketches.

6. Show slide and tape on sketching a fashion figure.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Each student needs #2 pencil, 12 inch ruler, newsprint pad with stiff backing (15x18). These can be supplied by the student.
2. Some photographs to use as models for the students to draw.
3. Invite someone to be a live model so that the students can practice on something that moves.
4. Butcher paper for the drawings.
5. Slide and tape and projector.

RESOURCES:

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton Mifflin Company: Boston, MA. pp. 369-374. 1981.

Tate, Sharon Lee and Mona Shafer Edwards. FASHION ILLUSTRATION. Harper and Row Publishers: New York, NY. 1982.

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper and Row Publishers: New York, NY. pp. 231-245. 1984.

"Fashion in the Making". National Innovative Media Company: Calhoun, KY. 1981. (slide-tape)

2.0 **COMPETENCY/SKILL:** Conceives and creates a garment design as a fashion sketch.

2.3 **TASK:** Sketches apparel designs accurately with the aid of a croquis or fashion figure.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a fashion figure and list of possible garments,

EVALUATION: draw a garment on to the fashion figure using sketch techniques for fashion illustration.

STANDARD: The sketch will illustrate the garment selected using illustration techniques.

STUDENT LEARNING EXPERIENCES:

1. Review drawing the fashion figure as directed in Task 2.2.
2. Determine the points to be considered when illustrating garments on a fashion figure.
3. Sketch the basic silhouette of the finished garment to be illustrated.
4. Add the details of construction that will give the garment its own unique style.
5. Sketch three more garments refining and correcting drawing style.
6. Develop a sketch book.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Review the fashion figure and basic proportion.

2. Assign students reading in current fashion newspapers, magazines, and other publications. If you have cable T.V. in your area watch for fashion shows by world renowned designers.

3. Review the construction rules for clothes so that they are better able to illustrate fashion. Be sure to include: darts, gores, yokes, ease, openings for buttons and zippers, collars, sleeves, ruffles, bows, pleats, pockets, pants, jackets, skirts, dresses, sweaters, and coats.

4. Supply students with fashion figures.

5. Assign sketch book to be used throughout the course.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. No. 2 pencils, bond paper or newsprint pad with stiff backing (larger than 15x18), eraser, charcoal pencils. (These can be supplied by the students).
2. Illustrations of fashions.
3. Fashion figures or croquis for the students to use as they begin to draw garments.

RESOURCES:

Peltz, Leslie Ruth. FASHION: COLOR, LINE & DESIGN. 2nd Ed. Bobbs-Merrill Company, Inc.: Indianapolis, IN. pp. 127-140. 1980.

Tate, Sharon Lee and Mona Shafer Edwards. FASHION ILLUSTRATION. Harper and Row: New York, NY. pp. 75-121. 1982.

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper and Row: New York, NY. 2ND ED. pp. 247-268. 1984.

2.0 **COMPETENCY/SKILL:** Conceives and creates a garment design as a fashion sketch.

2.4 **TASK:** Uses optical illusion in designing apparel to enhance body proportion.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a particular figure type and drawing tools,

EVALUATION: create a fashion sketch that will use optical illusion to enhance body proportion.

STANDARD: The finished sketch will create the optical illusion of a body that is 8 heads high with all proportions approaching ideal to the viewer.

STUDENT LEARNING EXPERIENCES:

1. Describe the standard of measurement for the fashion figure.
2. View film or filmstrip on optical illusion as it relates to the figure.
3. View transparencies on optical illusion.
4. Study proportion problems using two rectangles to discover how space can affect total illusion of the figure.
5. Determine how to enhance body proportion for the following silhouettes:

   slim line
   moderate
   shoulder wedge silhouette
   hour glass silhouette
   making a figure look bigger
   making a figure look smaller

6. Design three garments using optical illusion.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Provide resources for student study.

2. Lecture/discussion using transparencies.

3. Show filmstrip on optical illusion in dress.

4. Select illustrations from fashion magazines which employ optical illusion in their design.

5. Using illustrations, have pairs of students analyze optical illusions.

6. Assign a visual presentation on optical illusion in dress.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Overhead projector and transparencies.
2. Projector and filmstrip.
3. Fashion magazines.
4. Resources for student research.

RESOURCES:

Davis, Marian L. VISUAL DESIGN IN DRESS. Prentice Hall: Englevood Cliffs, NJ. pp. 28-38 and 243-256. 1980.

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton-Mifflin Company: Boston, MA. pp. 374-380. 1981.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. 4TH ED. pp. 302-307. 1986.

Tate, Sharon Lee. FASHION COLORING BOOK. Harper and Rov: New York, NY. pp.78-94. 1984.

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper and Rov: New York, NY. pp. 193-229. 1984.

OPTICAL ILLUSIONS THROUGH LINE. McCalls Pattern Company: New York, NY. 1985. (filmstrip)

3.0 **COMPETENCY/SKILL:** Evaluates the role of fashion designers, their unique style and careers related to the industry.

3.1 **TASK:** Identifies fashion designers and their influence.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a list of fashion designers,

EVALUATION: evaluate each as to their influence within the marketplace.

STANDARD: The evaluation will include their style, their primary target population, and identify characteristics of their creations.

STUDENT LEARNING EXPERIENCES:

1. List current fashion designers.
2. Prepare a report on the life and work of one of today's top designers.
3. Design a bulletin board about designers today.
4. Select 20 designers and describe the types of clothing they design and their primary target population.
5. View video(s) on designers.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show video on fashion designers.

2. Discuss developments and innovations in fashion design and the contributions of major fashion designers.

3. Assign bulletin board about today's designers.

4. Provide a list of designers for the students to select.

5. Develop presentation on designers using pictures of famous designs and creations.

6. Invite guest speaker on designers and their fashions.

7. Invite a fashion designer to visit the class as a guest speaker.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Video and cable T.V.
2. Resources for students to use in the researching process.
3. Fashion magazines for use in the assignments.

RESOURCES:

Geringer, Susan. FASHION: COLOR, LINE AND DESIGN. Glencoe Publishing Company, Bobbs-Merrill Educational Materials: Encino, CA. 1986.

Salomon, Rosalie Kolodny. FASHION DESIGN FOR MODERNS. Fairchild Publications: New York, NY. 1981.

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper and Row: New York, NY. pp. 27-52. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

"Fashion America" Lifetime Cable T.V. (weekly program).

"Style" CNN Cable T.V. (weekly program).

"Introduction to World Fashion", "American Designers", "Milan Designers", "Paris Designers", "Turning Japanese", "London Influences". Videofashion Specials, One West 37th Street, New York, NY. 1986. (video)

3.0 **COMPETENCY/SKILL:** Evaluates the role of fashion designers, their unique style and careers related to the industry.

3.2 **TASK:** Analyzes careers related to the fashion industry.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a list of careers related to the fashion industry,

EVALUATION: analyze the responsibilities and qualifications for five of the occupations.

STANDARD: The analysis will include the education background, the job responsibilities, the typical work hours, the average salary, and possibilities for advancement.

STUDENT LEARNING EXPERIENCES:

1. View slide-tape on fashion careers.
2. Visit counseling center at school and use their computer to give current information on fashion careers.
3. Interview five individuals who work in the fashion industry.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show slide-tape and/or filmstrip

2. Prepare bulletin board on careers.

3. Discuss fashion careers that can be entered with high school diploma and with 2 years of college. Identify jobs that require more training. Be sure to include: fashion illustrator, manufacturer's representative, fashion photographer, fashion writer, model, fashion designer, fashion display, sales associate, fashion consultant, color consultant, buyer, fashion merchandiser, and fabric consultant.

4. Invite guest speakers from the fashion industry.

5. Take a field trip to a large department store to interview the manager and his staff about their jobs, their training and the average work week.

6. Plan a shadowing experience for the students in which they follow a person around for an entire day to really see what their job is like.

7. Plan a field trip to the L.A. Garment District securing appointments at the Los Angeles Apparel Mart, Fashion Institute of Design and Merchandising, a manufacturing factory, wholesale house, advertising agency, Bullocks (or other large store), and a design house.

8. Assign students a paper reflecting the interviews and relate this information to their own desire to pursue a career in fashion.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Slide-tape and/or filmstrip and projector.
2. Bus, accomodations and planning procedures for the fieldtrips.

RESOURCES:

Drennan, Marie. FASHION WRITING. Glencoe Publishing Company, Bobbs-Merrill Educational Materials: Encino, CA. 1986.

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing: Encino, CA. 1986.

Jabenis, Elaine. THE FASHION DIRECTORS. John Wiley and Sons: New York, NY. 1983.

Jones, Melissa. GETTING INTO FASHION. Ballantine Books: New York, NY. 1984.

Liddell, Louise A. CLOTHES AND YOUR APPEARANCE. Goodheart-Willcox Company, Inc.: South Holland, IL. pp. 313-334. 1985.

Timberlake, Joan. IMAGE CONSULTING: THE NEW CAREER. Acropolis Books: Washington D.C. 1983.

"Careers in Fashion Design". National Innovative Media Company: Calhoun, KY. Fall 1986. (slide-tape)

"Careers in Fashion Communications". National Innovative Media Company: Calhoun, KY. Fall 1986. (slide-tape)

"Careers in Fashion: Design and Manufacturing". Glencoe Publishing Company: Encino, CA. 1982. (filmstrip)

"Careers in Fashion: Merchandising and Promotion". Glencoe Publishing Company: Encino, CA. 1975. (filmstrip)

4.0 **COMPETENCY/SKILL:** Identifies fashion trends and cycles.

4.1 **TASK:** Analyzes past and current fashion trends and cycles.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a list of fashion trends and cycles,

EVALUATION: select one and trace its development over the past 40 years.

STANDARD: This evaluation will include a brief description of the trend or cycle with examples, the normal number of years in a cycle, and national event or person who affected the cycle.

STUDENT LEARNING EXPERIENCES:

1. Define terms: fad, fashion, fashion cycle, trend and style.

2. Identify one event in world or United States history that influenced a fashion style. Relate the style that emerged from this event to the fashions of today.

3. Research cycles in fashion and predict fashion trends in the next five years.

4. Design a visual that shows evolution of a popular fashion of today from fashions of the past.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show film/filmstrip on historical influence in clothing.

2. Discuss the fashion cycling process with examples from the past 50 years.

3. Discuss the five stages of a fashion cycle (introduction, use, culmination, decline, and obsolescence.)

4. Take a field trip to the Phoenix Art Museum to view the permanent Historic Costume Collection. There is no charge for school groups. (You must have an appointment with the curator because the clothes are kept in the basement.)

5. Show video.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Film/filmstrip and projector.
2. Fashion magazines.
3. Resources for student to use in research.
4. Video.

RESOURCES:

Liddel, Louise. CLOTHES AND YOUR APPEARANCE. Goodheart-Willcox Company: South Holland, IL. 1985.

State Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Wasson, Whester R. "How predicatable are fashion and other product life cycles?" PERSPECTIVE OF FASHION. Burgess Publishing: Minneapolis, MN. p. 100. 1981.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. 1984.

"Clothing Speaks". The Learning Seed Company: Kildeer, IL. 1986. (filmstrip)

"Evolution of Fashion". MPC Educational Publishers: New York, NY., 1973. (slide-tape)

"Fashion Forecasting". National Innovative Media Company: Calhoun, KY. 1981. (slide-tape)

"The Future of Fashion". Videofashion Specials, One West 37th St., New York, NY. 1986. (video)

4.0 **COMPETENCY/SKILL:** Identifies fashion trends and cycles.

4.2 **TASK:** Forecasts future trends and cycles.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given items of clothing,

EVALUATION: predict next season's trend for those items.

STANDARD: This forecast will include a brief description of the trend and an analysis of where it has been in the recent past. It will include documented justification for the prediction.

STUDENT LEARNING EXPERIENCES:

1. Read an article from a trade journal or fashion magazine about predictions for the next season. Write a one page paper summarizing those predictions.

2. Interview two persons who work in the fashion field and have knowledge about future predictions in fashion. Summarize your findings.

3. Plan a fashion trend calendar.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show filmstrip forecasting fashions and fabrics for the next season.

2. Lecture/discuss/review fashion cycle information. Be sure to include how this information is used to predict trends and cycles.

3. Invite a buyer from a department store or an owner of a small specialty shop to discuss the fashion trends they have seen at market.

4. If you have access to fashion forecasting services or newsletters, share with class.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Filmstrip and projector - McCalls and Vogue current fashions - Spring and Fall.

2. Trade journals and current fashion magazines. (annual)

3. Forecasting service.

4. Slide-tape and projector.

RESOURCES:

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Bobbs-Merrill Educational Publishing: Indianapolis, IN. pp. 11-30. 1980.

King, Charles W. PERSPECTIVES OF FASHION, "Fashion Adoption: A Rebuttal of the Trickle-Down Theory". Burgess Publishing: Minneapolis, MN. p. 31. 1981.

Johnson, Jeane. CLOTHING IMAGE AND IMPACT. South-Western Publishing: Cincinnati, OH. Booklet 4. 1983.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. 1984.

McCalls and Vogue Pattern Company. Annual - Spring and Fall Filmstrip. New York, NY. (filmstrip)

"Fashion Forecasting". National Innovative Media Company: Calhoun, KY. 1981. (slide-tape)

4.0 **COMPETENCY/SKILL:** Identifies fashion trends and cycles.

4.3 **TASK:** Advises on current trends and cycles.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a particular type of individual,

EVALUATION: recommend selections based on current trends and cycles.

STANDARD: This recommendation is made for one item based on current trends. Consideration will be given to age, job, activities participated in, and the cost of the item.

STUDENT LEARNING EXPERIENCES:

1. Read an article from a trade journal or current fashion magazine on current fashion trends.

2. Describe current styles which would be appropriate for specific types of persons.

3. Make recommendations for specific types of persons based on current fashion information. Be sure to include the teenager, college student, homemaker, career or professional person, athletic person, and retired person.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Assign a paper summarizing the reading students have done in the trade journals, newspapers, and fashion magazines on current fashion trends.

2. Have students chart out recommendations for several types of individuals in current fashion trends.

3. Using knowledge of fashion cycles, have students identify where current fashion items are in the cycling process.

4. Have students role play giving advice on current fashion to another person.

5. Invite a guest speaker on current fashion.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Trade journals, newspapers, and current fashion magazines.
2. Resources for student research.

RESOURCES:

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing: Encino, CA. pp. 11-30. 1986.

Weiland, Barbara and Leslie Wood. CLOTHES SENSE. Palmer/Pletsch Associates: Portland, OR. 1984.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. 1984.

5.0 **COMPETENCY/SKILL:** Describes the steps of manufacturing and production of clothing in the apparel industry.

5.1 **TASK:** Explains the process involved from the beginning of a garment to commercial production.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a garment,

EVALUATION: explain the process involved in producing that garment from the design stage to the beginning of commercial production.

STANDARD: This explanation will include, in order, the process from sketching the design, fabric selection, fabric cut, fitting to form, sewn and fitted to a live model, decision to produce and pricing of garment.

STUDENT LEARNING EXPERIENCES:

1. Create a flow-chart showing all the steps required in the pre-production of a garment at a factory.

2. Write a paper summarizing the process outlined in the flow chart.

3. Tour a garment factory noting the process involved in the production of clothing.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion about the manufacturing process for clothing.

2. Show slide-tape dealing with commercial clothing production.

3. Discuss the role of the computer as it relates to the development and manufacturing of clothing.

4. Have students report on ILGWU (International Ladies' Garment Workers' Union) and ACWA (Amalgamated Clothing Workers of America). How has their existence changed the manufacturing process.

5. Set up a tour of a garment factory beginning with the designer and working toward the finished garment.

6. Invite a guest speaker from manufacturing industry to speak to the class about the process and the decisions involved in the production process. Future changes in technology need to be included: use of computers, inexpensive foreign labor and federal regulations impacting on the industry.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Research materials for student use.
2. Slide-tape and projector.

RESOURCES:

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing Company: Encino, CA. 1986.

Liddell, Louise. CLOTHING AND YOUR APPEARANCE. Goodheart-Willcox Company: South Holland, IL. pp. 319-324. 1985.

Salomon, Rosalie Kolodny. FASHION DESIGN FOR MODERNS. Fairchild Publications: New York, NY. 1981.

Weber, Jeanette. CLOTHING: FASHION, FABRIC, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1986.

"Fashion in the Making". National Innovative Media Company: Calhoun, KY. 1981. (slide-tape)

"Careers in Apparel Manufacturing". National Innovative Media Company: Calhoun, KY. Fall 1986. (slide-tape)

5.0 **COMPETENCY/SKILL:** Describes steps of manufacturing and production of clothing in the apparel industry.

5.2 **TASK:** Recognizes and evaluates the quality of construction features during the manufacturing of apparel items.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a garment,

EVALUATION: evaluate the quality of the construction used during the production of a garment.

STANDARD: This evaluation will include steps in pattern making, grading into sizes, pattern layouts, marking, cutting, sorting, sewing, finishing, pressing, inspecting and shipping.

STUDENT LEARNING EXPERIENCES:

1. View demonstration of comparison between poor and good quality garment construction .

2. Listen to guest speaker who is a fashion merchandiser and discusses construction quality and its impact on type of customer.

3. Examine 5 of your own purchased apparel items and evaluate the level of quality in construction.

4. Examine several moderate to expensive garments. Identify features which are characteristic for quality, and that add to production time and cost.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Invite guest speaker to discuss construction features and the differences between high, moderate and low quality items.

2. Have ready made garments with a range of construction quality available for students to evaluate.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Garments to complete Performance Objective.

RESOURCES:

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing Company: Encino, CA. 1986.

Liddel, Louise. CLOTHES AND YOUR APPEARANCE. Goodheart-Willcox: South Holland, IL. p. 319. 1985.

Salomon, Rosalie Kolodny. FASHION DESIGN FOR MODERNS. Fairchild Publications: New York, NY. 1981.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1986.

6.0 **COMPETENCY/SKILL:** Identifies and describes the role of a fashion coordinator.

6.1 **TASK:** Analyzes figure to meet needs of emphasizing and camouflaging figure features.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a figure to draw and measure,

EVALUATION: analyze the figure to determine body type.

STANDARD: The evaluation and recommendations will be based on the ideal figure of 8 heads. The recommendations will use elements and principles of design to create the illusion of a more ideal figure.

STUDENT LEARNING EXPERIENCES:

1. Analyze the elements and principles of design used in 10 pieces of ready to wear apparel.

2. Identify what accessories and/or other pieces of apparel could go with each piece analyzed in #1.

3. Fold paper appropriately to determine how it compares to the ideal figure of 8 heads high.

4. Using information on elements and principles of design makes recommendations for improving the figure using optical illusion.

5. Run figure analysis software.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Demonstrate correct method for drawing figures for analysis. Have students work in pairs.

2. Given a case study (or figure), analyze the figure and identify designs good for camouflaging.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Butcher paper, yardsticks, felt tip markers.
2. Large tables to work on.
3. Computer software and computer with a printer.
4. Resources for students to use in research on the ideal figure.
5. Full length mirror.

RESOURCES:

Horn, Marilyn and Lois Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton Mifflin: Boston, MA. 3RD ED. pp. 370-373. 1981.

Johnson, Jeane. CLOTHING IMAGE AND IMPACT. "Your Figure: A Positive Asset". South-Western Publishing Co.: Cincinnati, OH. Booklet 3, p. 5. 1983.

Tate, Sharon. FASHION COLORING BOOK. Harper and Row: New York, NY. 1984.

Weiland, Barbara and Leslie Wood. CLOTHES SENSE. Palmer/Pletsch Associates: Portland, OR. pp. 19-21. 1984.

Florin, Gail. "Your Ideal Silhouette". Your Image, Inc.: Akron, OH. 1985. (Computer Program)

6.0 **COMPETENCY/SKILL:** Identifies and describes the role of a fashion coordinator.

6.2 **TASK:** Evaluates ready-to-wear apparel using the principles and elements of design.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given pieces of ready to wear apparel,

EVALUATION: evaluate in relation to elements and principles of design.

STANDARD: The evaluation will include reference to line, color, texture, rhythm, emphasis, proportion, unity, balance, scale, and harmony.

STUDENT LEARNING EXPERIENCES:

1. Review and define the elements and principles of design. Be sure to cover how they are different and how they work together. (See Task 2.1)

2. Identify the four types of lines used in design. What illusions can these lines create? (See Task 2.1)

3. Write a brief paper explaining how elements of design and principles of design can be used to emphasize, minimize or camouflage body shape. (See Task 2.1)

4. Collect fabric swatches of different textures and design patterns. Make recommendations for each swatch as to the body type that can wear each one best. (See Task 2.1)

5. Select three illustrations from fashion magazines to represent each element and principle. Prepare a presentation with the illustrations. (See Task 2.1)

6. Use computer program on evaluating ready-to-wear garments.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Discuss/review elements and principles of design.
2. Show filmstrip.
3. Show transparencies on line and design from the various pattern companies.
4. Present an illustrated talk with the use of pictures on the elements and principles of design.
5. Select a group of garments for the class to evaluate as a group.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Projector and filmstrip.
2. Research materials for student use.
3. Transparencies and overhead projector.
4. A group of garments borrowed from a store for class discussion.
5. Current fashion magazines.
6. Computer and program.

RESOURCES:

Davis, Marion L. VISUAL DESIGN IN DRESS. Prentice-Hall, Inc.: Englewood Cliffs, NJ. pp 121-152. 1980.

George, Susan. FASHION: COLOR, LINE AND DESIGN. Glencoe Company, Bobbs & Merrill Educational Materials. Encino, CA. 1986.

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton Mifflin Publishing Company: Boston, MA. pp. 290-332. 1981.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. MacMillan Publishing Company: New York, NY. pp. 289-394. 1986.

Rosencranz, Mary Lou. CLOTHING CONCEPTS: A SOCIAL PSYCHOLOGICAL APPROACH. MacMillon Publishing Company New York, NY. pp. 223-232. 1972. (Classic Textbook)

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper Row Publishers: New York, NY. pp. 187-230. 1984.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett and McKnight Publishing: Peoria, IL. 1986.

Marshal, Ruth, Elizabeth Hooper and Jeanette Shaybaugh. "Buyer". Iowa State University: Lebaron Hall, Ames, IA. 1984. (computer program)

McCalls Packet on Elements and Principles of Design including filmstrip on "Optical Illusions Through Line". (filmstrip)

6.0 **COMPETENCY/SKILL:** Identifies and describes the role of a fashion coordinator.

6.3 **TASK:** Applies color analysis principles to fashion and fabric selection.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a person's hair, skin, and eye color,

EVALUATION: choose appropriate colors for that person using the principles of color.

STANDARD: This selection will be made with consideration given to warm and cool colors, advancing and receding colors, color brightness and intensity as well as color combinations and backgrounds.

STUDENT LEARNING EXPERIENCES:

1. Using Tempra or water colors:
   a. make a color wheel.
   b. make samples of shades and tints.
   c. create samples of monochromatic, analagous, complementary, split complementary, and triad. (This is designed to help student develop color sensitivity.

2. View demonstration on color draping given by certified color consultant.

3. Explain at least 2 color theories that relate to fashion color selection.

4. Evaluate your best colors.

5. Select a color and explain the emotions which are often affected.

6. Investigate and report on this season's color story.

7. Select three articles of clothing from current magazines. Create different color schemes for each article.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Invite color consultant to demonstrate and explain the color theory as it relates to personal coloring. Be sure to cover the effect of color on hair, skin, and eyes.

2. If possible have the consultant do a quick analysis on each student so they are aware of the group of colors they should work with.

3. Discuss color being sure to include warm and cool colors, advancing and receding colors, primary, secondary, and intermediate colors, intensity, shades, and tints. Use illustrations to make this more clear.

4. Group experience on color's affect on mood and emotion.

5. Show film/filmstrip on color and fashion.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Tempra paint, water colors, brushes, and paper.
2. Large fabric pieces for draping (consultant will have these if one is available to speak).
3. Resource materials on color and color theories.
4. Film/filmstrip and projector.
5. Computer program.

RESOURCES:

Horn, Marilyn and Lois M. Gurel. SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Houghton Mifflin Company: Boston, MA. pp. 299-308. 1981.

Johnson, Jeane. CLOTHING IMAGE AND IMPACT. South-Western Publishing Company: Cincinnati, OH. Booklet 2, pp. 1-24. 1983.

Jackson, Carole. COLOR ME BEAUTIFUL. Ballantine Books: New York, NY. 1984.

Jackson, Carole. COLOR FOR MEN. Ballantine Books: New York, NY. 1984.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. MacMillan Publishing: New York, NY. pp. 334-360. 1986.

Pelz, Leslie Ruth. FASHION: COLOR, LINE, AND DESIGN. Bobbs-Merrill Educational Publishing Company: Indianapolis, IN. pp. 3-13. 1980.

Pooser, Doris. ALWAYS IN STYLE WITH COLOR ME BEAUTIFUL. Acropolis Books, Ltd: Washington, D.C. pp 112-193. 1985.

Svenson, Marge and Gerrie Pinckney. NEW IMAGE FOR MENT. Fashion Academy, Inc.: Costa Mesa, CA. pp. 1-28. 1983.

Tate, Sharon and Mona Shafer Edwards. THE FASHION COLORING BOOK. Harper and Row Publishers: New York, NY. pp. 20-64. 1984.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett & McKnight Publishing Company, Peoria, IL. 1986.

Weiland, Barbara and Leslie Wood. CLOTHES SENSE. Palmer/Pletsch Associates: Portland, OR. pp. 22. 1984.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. pp. 113-128. 1984.

"Clothing Speaks". The Learning Seed Company: Kildeer, IL. 1986. (Filmstrip)

Bailey, Sue. "Dress Yourself in Color". Lubbock, TX. (Computer Program)

"The Language of Color". The Learning Seed Company. Kildeer, IL. 1986. (Filmstrip)

6.0 **COMPETENCY/SKILL:** Identifies and describes the role of a fashion coordinator.

6.4 **TASK:** Describes what is involved in fashion coordination.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a particular individual,

EVALUATION: create a wardrobe plan, select the clothing, and work within the budget set by the client.

STANDARD: This evaluation will include a wardrobe inventory, color selection for the individual, and analysis of lifestyle clothing needs, and conderation of clothing already purchased resulting in a wardrobe plan for the next year.

STUDENT LEARNING EXPERIENCES:

1. View filmstrip.
2. Take a clothing inventory of own wardrobe.
3. Determine percentage of time spent in activities to use as guidelines for wardrobe plan.
4. Develop wardrobe plan for future purchases during the next calendar year. Be sure to work within the budget set up by client.
5. Select an occupation and plan a suitable wardrobe for a person in that occupation. Select five basic garments to work into the plan.
6. Interview three fashion coordinators/personal shoppers from different stores about their jobs and the types of clients.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion on mechanics of wardrobe inventory being sure to include information on rotating clothes out of wardrobe as well as dollar value of existing wardrobe.

2. Show film.

3. Have students take a lifestyle survey to determine percentage of time spent at different activities.

4. Invite fashion coordinator/personal shopper to talk about ways to help clients.

5. Have students interview 2 or 3 different fashion coordinators/personal shoppers to see different ways to meet client's needs.

6. Have students prepare a wardrobe plan for their clothing purchases for the next year. Be sure to include price estimates.

7. Assign student to comparison shop for the same item in three different types of stores comparing factors involved in making the choice.

8. Using a wardrobe plan, have the students build a cluster of items that will work together in completing that plan. Emphasize mix and match as well as separates to extend wardrobe.

9. Invite a guest speaker to talk on accessories and their role in extending the wardrobe plan.

10. Given a case study, student develops a wardrobe plan for another person.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Filmstrip and projector.
2. Computer program.

RESOURCES:

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing: Encino, CA. 1986.

Johnson, Jeane. CLOTHING IMAGE & IMPACT. South-Western Publishing Company: Cincinnati, OH. Booklets 5 & 6. 1983.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. MacMillan Publishing: New York, NY. pp. 429-507. 1986.

Mitchell, Charlene. THE EXTRA EDGE: SUCCESS STRATEGIES FOR WOMEN. Acropolis Books: Washington, D.C. 1983.

Svenson, Marge and Gerry Pickney. NEW IMAGE FOR MEN. Queen Beach Printers: Long Beach, CA. 1983.

Tolman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. pp. 104, 166. 1982.

Wallach, Janet. WORKING WARDROBE. Acropolis Books: Washington, D.C. 1981.

Weiland, Barbara and Leslie Wood. CLOTHES SENSE. Palmer/Pletsch: Portland, OR. 1984.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. 1984.

Barker, Joan. "Endless Wardrobe Combinations". Rock Springs, WY. (computer program)

"Womens' Workable Wardrobe". The Learning Seed Company. Kildeer, IL. 1986. (filmstrip)

7.0 **COMPETENCY/SKILL:** Identifies and describes the role of a fabric coordinator.

7.1 **TASK:** Evaluates textiles use and care in relation to the finished garments.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given fabric samples and picturs of various articles of clothing,

EVALUATION: choose a fabric appropriate for the articles of clothing.

STANDARD: This selection will be made with consideration given to fiber, weave, finish and care instructions. Price per yard should also be a consideration.

STUDENT LEARNING EXPERIENCES:

1. Compare natural fibers to manufactured fibers.

2. Examine a variety of yarns and fibers under microscope.

3. Visit a museum or small artist's studio to observe spinning and weaving.

4. Collect 25 fabric swatches. Identify according to type of weave or knit. Identify which are printed and which are dyed.

5. Visit a fabric store and determine what fabrics are available and at what cost. Be sure to check the use and care of the fabrics as listed on pattern envelopes and fabric bolts.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/discussion on textiles including yarns, weaves, and finishes.

2. View transparencies on different weaves and knits.

3. Have students develop and conduct a survey on individual preferences of fabric blends. Be sure they note advantages and disadvantages, the recommended uses and the suggested care techniques.

4. Set up field trip to a museum or textile artist's studio where weaving is taking place. It is often possible to observe the spinning of yarn as well. The individual will explain the dyeing process and demonstrate the spinning and weaving. Sometimes they will allow the students to spin on the spinning wheel.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Resource materials on fibers, fabrics, weaves, and finishes.
2. Fabric samples showing the various fibers, weaves and finishes.

RESOURCES:

Joseph, Marjory. INTRODUCTORY TEXTILE SCIENCE. Holt, Rinehart & Winston: New York, NY. 1981.

Liddel, Louise. CLOTHING AND YOUR APPEARANCE. Goodheart-Willcox Publishing Company: South Holland, IL. 1985.

Salomon, Rosalie Kolodny. FASHION DESIGN FOR MODERNS. Fairchild Publications: New York, NY. pp. 71-83. 1981.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1986.

Tolman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. pp. 113-118. 1982.

Tortora, Phyllis G. UNDERSTANDING TEXTILES. MacMillan Publishing Company Inc.: New York, NY. 1978.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTIONS. Bennett & McKnight Publishing Company: Peoria, IL. 1986.

7.0 **COMPETENCY/SKILL:** Identifies and describes the role of fabric coordinator.

7.2 **TASK:** Provides customers with the correct amount of fabric, notions, and related supplies.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given patterns for various garments,

EVALUATION: select appropriate supplies for completion.

STANDARD: This selection will include correct fabric, amount of yardage, notions and other supplies needed for completion.

STUDENT LEARNING EXPERIENCES:

1. Using pattern books, select suitable patterns for beginning, intermediate, and advanced sewers.

2. Identify all information on the envelope that will be helpful to the customer during the selection process.

3. During a tour of a fabric store become familiar with the notions available and what they will do to help the customer in completing the garment.

4. Learn the difference between "with nap" and "without nap".

5. Practice measuring fabric and trim accurately.

6. Using a price conversion chart practice computing the price of designated amounts of fabric quickly and accurately.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Invite a fabric coordinator, buyer or store manager to talk on tips for coordinating patterns, fabrics, and notions.

2. Discuss difference between "design ease" and "wearing ease" with the class. Use pattern envelopes to illustrate.

3. Give a demonstration on interfacings that are available and the suggested uses.

4. Visit a local fabric store as a class. Be sure the students know how to read the end of the bolt for information. Take time to explain all of the notions available and their uses. Have them select fabric for patterns and share with the class.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Examples of interfacings, trims, and notions.
2. Empty pattern envelopes.
3. Fabric for measuring.
4. Price conversion charts.

RESOURCES:

Liddell, Louise. CLOTHES AND YOUR APPEARANCE. Goodheart-Willcox Company: South Holland, IL. 1985.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

VOGUE SEWING BOOK. Butterick Publishing Company: New York, NY. 1985.

Weber, Jeanette. CLOTHING: FASHION, FABRIC, CONSTRUCTION. Bennett & McKnight Publishing Company: Peoria, IL. 1986.

8.0 **COMPETENCY/SKILL:** Utilizes business procedures in relation to buying and selling in the fashion industry.

8.1 **TASK:** Identifies and selects specific merchandise which will satisfy the needs and wants of potential customers.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given an item,

EVALUATION: describe the steps involved in purchasing that item.

STANDARD: This description will include determining need, finding best source, placing orders, and checking merchandise when it arrives.

STUDENT LEARNING EXPERIENCES:

1. Interview two buyers from local stores.
2. Describe the role of buyer including all aspects of the job.
3. View filmstrip on buying.
4. Simulating the role of a buyer, predict a clothing fad that might be popular in one year. Justify your prediction in writing.
5. Complete purchase orders which include the terms of sale and delivery.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Invite a buyer from a local store to speak about the job and share recent buying trip.

2. Lecture/discussion on importance of studying customer vants and needs.

3. Conduct field trip to local stores to visit buyers.

4. Show slide-tape on buying.

5. Set up shadowing experiences for student with buyers from local stores.

6. Visit wholesaler to determine how buyer makes selections.

7. Set up field trip to Los Angeles Garment District.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Slide-tape and projector.
2. Research materials on buying.

RESOURCES:

Goschie, Susan. FASHION DIRECTION & COORDINATION. 2nd Ed. Glencoe Publishing Company: Encino, CA. pp. 180-188. 1986.

Packard, Sidney, Arthur Winters and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publishing: New York, NY. 2ND ED. pp. 56-171. 1983.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1986.

"Careers in Selling". National Innovative Media Company: Calhoun, KY. 1981. (slide-tape)

8.0 **COMPETENCY/SKILL:** Utilizes business procedures in relation to buying and selling in the fashion industry.

8.2 **TASK:** Utilizes sales presentation skills as they relate to apparel merchandising.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given several items,

EVALUATION: demonstrates ability to sell each one to another individual.

STANDARD: This demonstration will include the approach to the customer, considering the different personalities exhibited by the customer. All steps of a sale should be exhibited.

STUDENT LEARNING EXPERIENCES:

1. Describe the steps of a sale.
2. Exhibit knowledge in how customers are greeted and how they are approached by the salesperson.
3. Interview three sales people from local stores. Be sure they are experienced in the field.
4. Using scripts, role play the part of a salesperson waiting on a customer.
5. View slide-tape of selling practices.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show slide-tape on sales techniques (large stores often have training films they will loan).

2. Lecture/discussion on salesperson's manner and attitude, importance of knowing merchandise and how to care for it. Be sure to cover physical readiness to meet the customer's need, greeting the customer, impulse buying, and specialty buying.

3. Conduct a field trip to observe different approaches of salespersons. It would be possible to accomplish this using an observation form.

4. Set up role playing situations so that students can practice on different types of customers. Be sure to include: customer in a hurry, one set on a particular color, one who is shopping with small children, one who is tired after working all day, one who is on strict budget, one who is only interested in trendy items, one who is very conservative in selecting, and one who wants all information possible on the fiber content.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Slide-tape and projector.
2. Research materials on selling.
3. Role playing situations.

RESOURCES:

Packard, Sidney, Arthur Winters and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publishing: New York, NY. 2ND ED. pp. 290-329 and 350-376. 1983.

Siegel, Bonnie McClung. SALES--THE FAST TRACT FOR WOMEN. Macmillan Publishing Company, Inc.: New York, NY. 1982.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Tolman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. pp. 65-166. 1982.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1983.

"Retail Selling Skills". National Innovative Media Company: Calhoun, KY. 1976. (slide-tape)

8.0 **COMPETENCY/SKILL:** Utilizes business procedures in relation to buying and selling in the fashion industry.

8.3 **TASK:** Identifies business policies and procedures as related to fashion and fabric industry.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given business policies and procedures related to the fashion and fabric industry,

EVALUATION: define and illustrate the policies effectively.

STANDARD: The evaluation shall include: methods of record keeping, calculations for pricing merchandise, data processing systems in fashion buying and selling, developing a budget for seasonal sales, sales reporting, inventory, merchandise shrinkage, merchandise assortment planning, purchase orders, sales reports and planning.

STUDENT LEARNING EXPERIENCES:

1. Describe business policies used in the fashion and fabric retail business.
2. Using business forms and records, practice filling them out.
3. Define all terms or phrases used in retail business.
4. Investigate different record keeping systems.
5. Utilize computer software to practice ordering, taking care of sales, spreadsheet and inventory.
6. Using play money, role play cash sales.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show film/filmstrip on business policies and procedures. (Large stores often have training films they will loan.)

2. Develop a checklist for evaluating job performance.

3. Lecture/discussion on business policies and procedures utilized in fashion and fabric industries.

4. Demonstrate procedures and have all students practice.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Film/filmstrip and projector.
2. Business forms.
3. Policy and procedure manual of large fashion or fabric store.
4. Computer.

RESOURCES:

Packard, Sidney, Arthur Winters, and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publishing: New York, NY. 2ND ED. pp. 172-285. 1983.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Training film from a large department store.

Computer program with a spreadsheet or from a large department store.

8.0 **COMPETENCY/SKILL:** Utilizes business procedures in relation to buying and selling in the fashion industry.

8.4 **TASK:** Communicates effectively in writing.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given several situations requiring a response,

EVALUATION: communicates in written form concerning the situation.

STANDARD: The written communication will include acceptable letter and business memo form, correct sentence structure and grammar usage.

STUDENT LEARNING EXPERIENCES:

1. Identify proper business communication form for letter writing.

2. Practice writing three business letters using proper form.

3. Practice writing three business memos using proper business form.

4. Respond in writing using correct form for the situations outlined by your instructor.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Lecture/demonstration on proper business communication forms being sure to include business letters and business memos.

2. Allow students to utilize word processing software and computer to practice communications.

3. Have students use business memo forms to write communications.

4. Set up situations for students to use in their communications.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Business forms.
2. Computer and software.

RESOURCES:

Goschie, Susan. FASHION DIRECTION & COORDINATION. 2nd Ed. Glencoe Publishing Company: Encino, CA. pp. 44-47. 1986.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Word processing software for specific computers available in classroom.

9.0 **COMPETENCY/SKILL:** Coordinates displays, publicity, and advertising.

9.1 **TASK:** Plans, sets up, maintains and evaluates store and window displays.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a theme,

EVALUATION: plan and evaluate a window or interior display.

STANDARD: This plan and evaluation will be carried out according to display principles. Be sure to include merchandise, functional props, decorative props, structural props, backgrounds, display materials, color and lighting.

STUDENT LEARNING EXPERIENCES:

1. Study the principles and elements of design and display.
2. View slides of effective window and interior displays.
3. Take five pictures of interesting window displays. Evaluate each one.
4. Take five pictures of interior displays. Evaluate each one.
5. Compare types of interior displays used in different stores.
6. Plan an interior and a window display.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Show slide-tape on displays.

2. Lecture/discussion on creating a good display. Use demonstrations and illustrations to help student visualize and understand information.

3. Take a field trip to a department store to visit the display department.

4. Discuss guideline for planning a display.

5. Invite a guest speaker from a local store to discuss displays and how they are created.

6. Have students plan displays and implement them within your department or at some location on campus.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Research materials on displays.
2. Slide-tape on displays and projector.
3. Selection of materials and supplies to use in creating displays.
4. Cameras for students to use for pictures of displays.

RESOURCES:

Goschie, Susan. FASHION DIRECTION & COORDINATION. 2nd Ed. Glencoe Publishing Company: Encino, CA. pp. 160-169. 1986.

Packard, Sidney, Arthur Winters and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publishing: New York, NY. 2ND ED. pp. 350-367. 1983.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

"Careers in Fashion Communication". National Innovative Media Company: Calhoun, KY. Fall 1986. (slide-tape)

9.0 **COMPETENCY/SKILL:** Coordinates displays, publicity, and advertising.

9.2 **TASK:** Develops a fashion promotion program.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a specific audience,

EVALUATION: plan a promotion program that includes a fashion show.

STANDARD: This plan will include description of site, the selection of models, the selections of fashions to be presented, the timing and pulling of merchandising, the line up, accessorizing the show, rehearsal, commentating the show, evaluating the show. The promotion should include all advertisements, flyers, and store signing.

STUDENT LEARNING EXPERIENCES:

1. Describe several themes used in fashion shows.
2. Create a notebook of ideas for the above themes. Be sure to include a target audience for each one.
3. Practice writing descriptions for models.
4. Prepare a fashion show planning report.
5. Select a theme promotion for a department store. Plan a promotional campaign around a fashion show. Be sure to include displays to advertise the show, advertisements for radio and television.
6. Visit a large store and evaluate a promotional campaign. Talk to the store manager or publicity person for ideas on how to accomplish a complete campaign.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Have students attend a fashion show to observe details of the organization of the show.

2. Identify themes and target audiences, discuss how they affect the organization of a show.

3. Invite a fashion coordinator from a local store to speak on fashion shows and how they are organized.

4. Show videos of current fashion shows.

5. Have students watch cable TV fashion shows of the name designers.

6. Contact local store for class to assist in producing a fashion show. Be sure to involve all students in some way.

7. Have students assist in generating ideas for store promotion and submit to the store manager for evaluation.

8. Conduct a fashion show using elements of promotion.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Video, VHS, and television.

RESOURCES:

Goschie, Susan. FASHION DIRECTION & COORDINATION. 2nd Ed. Glencoe Publishing Company: Encino, CA. pp. 64-141. 1986.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Weber, Jeanette. CLOTHING: FASHION, FABRICS, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1986.

"Careers in Fashion Communication". National Innovative Media Company: Calhoun, KY. Fall 1986. (slide-tape)

VIDEOFASHION MONTHLY. VIDEOFASHION NEWS AND VIDEOFASHION MEN. Videofashion, New York, NY. 1986. (video)

9.0 **COMPETENCY/SKILL:** Coordinates displays, publicity, and advertising.

9.3 **TASK:** Plans, carries out and evaluates store promotion.

PERFORMANCE OBJECTIVE:

CONDITIONS: Given a specific event,

EVALUATION: plan a publicity promotional campaign and develop an evaluation tool to evaluate its success.

STANDARD: This plan will include a budget and two promotional advertising devices.

STUDENT LEARNING EXPERIENCES:

1. Describe the advantages and disadvantages of advertising.
2. For one week keep a record of all the advertising you see for fabric, notions, or ready-to-wear fashions.
3. Interview an advertising agent.
4. Select a product and determine the three best methods to reach the target populations with advertising. Be sure to include a budget for the advertising.
5. Using local store fashion ads discuss how the store reflects its fashion image through advertising.
6. Plan a radio campaign to reflect the image the store is trying to project.
7. Plan a T.V. Advertisement for the promotion of the store.
8. Identify methods of evaluating the success of a store promotion.

SUGGESTED INSTRUCTIONAL TECHNIQUES:

1. Discuss the importance of advertising.

2. Invite an advertising director for a local store to discuss the various types of advertising the store uses and why.

3. Take a field trip to an advertising agency or newspaper to see how ads are developed or promoted.

4. Have students develop a checklist for evaluating an advertisment.

5. Have student select a fashion or fabric product and prepare an advertisement for a local newspaper.

6. Invite a speaker from the local newspaper advertising department to discuss "ad planning and layout".

7. Have students evaluate radio and television campaign for local stores.

INSTRUCTIONAL EQUIPMENT, MATERIALS, AND SUPPLIES:

1. Current fashion magazines and newspaper ads.

RESOURCES:

Goschie, Susan. FASHION DIRECTION & COORDINATION. 2nd Ed. Glencoe Publishing Company: Encino, CA. pp. 142-158 and 170-179. 1986.

Packard, Sidney, Arthur Winters and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publishing: New York, NY. 2ND ED. pp. 286-376. 1983.

South Carolina Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Toleman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. pp. 167-236. 1982.

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BOOKS

Davis, Marian L. VISUAL DESIGN IN DRESS. Prentice-Hall, Inc.: Englevood Cliffs, NJ. 1980.

A textbook written at the college level. It would be a good reference book for the instructor to use. Emphasis is on the elements and principles of design.

Drennan, Marie. FASHION WRITING. Glencoe Publishing Company, Bobbs-Merrill Educational Materials: Encino, CA. 1986.

This text covers specific writing instructions in fashion.

Geringer, Susan. FASHION: COLOR, LINE AND DESIGN. Glencoe Publishing Company, Bobbs-Merrill Educational Materials: Encino, CA. 1986.

A sourcebook introducing fashion design history, accessories, silhouette, colors and color theory. Career opportunities and designers are included.

Goschie, Susan. FASHION DIRECTION AND COORDINATION. Glencoe Publishing Company: Encino, CA. 1986.

A book dealing with the careers of fashion director and fashion coordinator. There are many "how to" hints throughout the book.

Horn, Marilyn and Lois M. Gurel. THE SECOND SKIN. Houghton-Mifflin Company: Boston, MA. 1981.

A college textbook with instructor's guide on clothing selection and all of the influencing factors involved in that selection. A very good resource for the instructor.

Jabenis, Elaine. THE FASHION DIRECTORS. John Wiley & Sons: New York, NY. 1983.

A book on fashion directors. Not as complete as the one by Goschie.

Jackson, Carole. COLOR FOR MEN. Ballantine Books: New York, NY. 1984.

A book taking the seasonal color theory a step further for men. It is well written and has great illustrations. A good reference for student and instructor alike.

Jackson, Carole. COLOR ME BEAUTIFUL. Ballantine Books: New York, NY. 1980.

A book outlining the importance of color in clothing as it relates to one's skin coloring. She uses the seasonal color theory with warm and cool undertones. There are hints for make-up and wardrobe selection also.

Johnson, Jeane G. CLOTHING IMAGE & IMPACT. South-Western Publishing Co: Cincinnati, OH. 1983.

A packet of booklets for student use in the area of clothing and color. Excellent source. There are many student activities included that will help the student understand concepts taught.

Jones, Melissa. GETTING INTO FASHION. Ballantine Books: New York, NY. 1984.

A book giving insight in the careers available in the fashion industry. A good overview of possibilities.

Joseph, Marjory. INTRODUCTORY TEXTILE SCIENCE. Holt, Rinehart & Winston: New York, NY. 1981.

A college textbook on beginning textiles. An excellent resource for the instructor in the area of fabric and fibers.

Kaiser, Susan B. THE SOCIAL PSYCHOLOGY OF CLOTHING. Macmillan Publishing Company: New York, NY. 1985.

A college textbook on the psychology of clothing. It deals with the selection of clothing and how it relates to self concept and behavior patterns.

Kefgen, Mary and Phyllis Touchie-Specht. INDIVIDUALITY IN CLOTHING SELECTION AND PERSONAL APPEARANCE. Macmillan Publishing Company: New York, NY. 1986.

A college textbook on clothing selection. It also deals with influencing factors in the selecting process as well as emphasizing that all are individuals and can show that in the way they dress. Excellent resource for the instructor. There are lots of student activities at the end of the chapters.

King, Charles W. "Fashion Adoption: A Rebuttal of Trickle-Down theory." PERSPECTIVES OF FASHION. Burgess Publishing: Minneapolis, MN. 1981.

A series of articles printed in a reader for student use. It is written at a higher level than most high school students or community college students read. It is good "food for thought" for the instructor.

Liddel, Louise. CLOTHES AND YOUR APPEARANCE. Goodheart-Willcox: South Holland, IL. 1981.

High school textbook covering appearance, sewing, and careers in fashion. Good reference for student but shallow in some places.

Mitchell, Charlene. THE EXTRA EDGE: SUCCESS STRATEGIES FOR WOMEN. Acropolis Books: Washington, D.C. 1983.

A book summarizing the strategies of women who get ahead. There is emphasis on the importance of appearance as it creates a first impression.

Packard, Sidney, Arthur Winters and Nathan Axelrod. FASHION BUYING AND MERCHANDISING. Fairchild Publications: New York, NY. 2ND ED. 1983.

A textbook dealing with buyers and merchandisers in the fashion industry. It is complete in its coverage of the business aspect of the jobs and gives many techniques for accomplishing the jobs both in small stores and in large ones. An excellent resource for the instructor.

Peltz, Leslie Ruth. FASHION: COLOR, LINE & DESIGN. Bobbs-Merrill Company, Inc.: Indianapolis, IN. 2ND ED. 1986.

Covers the principles and elements of design as well as the fashion figure and how to draw it.

Pooser, Doris. ALWAYS IN STYLE WITH COLOR ME BEAUTIFUL. Acropolis Books: Washington, D.C. 1985.

Takes Jackson's "Color Me Beautiful" one step further. She gives hints on how to expand one's color palette and make colors work that are not necessarily the best. She does some good things with body types and wardrobing.

Rosencranz, Mary Lou. CLOTHING CONCEPTS: A SOCIAL PSYCHOLOGICAL APPROACH. Macmillan Publishing Company: New York, NY. 1972.

A classic text in the area of clothing psychology.

Salomon, Rosalie Kolodny. FASHION DESIGN FOR MODERNS. Fairchild Publications: New York, NY. 1981.

A textbook in the area of fashion design and the way a designer works. It is written on the high school level but would work at the community college level as well.

Siegel, Bonnie McClung. SALES -- THE FAST TRACT FOR WOMEN. Macmillan Publishing Co., Inc.: New York, NY. 1982.

A book dealing with the profession of sales. It is not necessarily geared to the fashion industry, but does relate to women. It is really trying to emphasize how moeny can be made in sales. This one will be found in a public library.

State Department of Education. FASHION MERCHANDISING. Columbia, SC. 1984.

Curriculum guide from the state of South Carolina.

Svenson, Marge and Gerrie Pinckney. NEW IMAGE FOR MEN. Queen Beach Printers: Long Beach, CA. 1983

Describes the importance of helping men be aware oftheir appearance and the image they are protraying. It goes into the importance of color and how it affects the way one looks. There is also emphasis on helping a man put together a working wardrobe.

Tate, Sharon Lee. FASHION COLORING BOOK. Harper Row Publishers: New York, NY. 1984.

A book that takes the color theory of warm and cool and elaborates on the effect color has on the personality of the individual. There is emphasis on how color can cover up flaws and enchance good figure points. The illustrations are well done.

Tate, Sharon Lee. INSIDE FASHION DESIGN. Harper Row Publishers: New York, NY. 1984

A book that deals with the world of fashion design. There are wonderful illustrations as well as information on how to learn to draw the fashion figure and fashions. Sharon Tate is easy to understand and well illustrated for the student.

Tate, Sharon Lee and Mona Shafer Edwards. FASHION ILLUSTRATION. Harper Row Publishers: New York, NY. 1984.

A textbook on fashion illustration. It is college level and is written to help the student learn how to illustrate. A good resource for the instructor in the area of design and illustration.

Texas Tech University. HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES. Lubbock, TX. 1981.

Curriculum guide for the state of Texas in the area of fashion.

Timberlake, Joan. IMAGE CONSULTING: THE NEW CAREER. Acropolis Books: Washington, D.C. 1983.

A book highlighting the new careers in image consulting. There are some recommendaitons for the individual who is interested in becoming a consultant as well as recommendations on what to look for if a peson is looking for a consultant to help them.

Tolman, Ruth. SELLING MEN'S FASHIONS. Fairchild Publications: New York, NY. 1982.

A textbook addressing the world of men's fashions. It is well written and does a good job of focusing in on the needs of men. A good resource to expand the curriculum in the direction of the men. It is also a good reference for the person working in men's wear.

Tortora, Phyllis G. UNDERSTANDING TEXTILES. Macmillan Publishing Company, Inc.: New York, NY. 1978.

A college textbook on beginning textiles. It is a good resource for the area of fabric and fibers for the instructor.

VOGUE SEWING BOOK. Butterick Publishing Company: New York, NY. 1985.

Excellent book for the construction of clothing. There are lots of illustrations and an extensive section on fabrics and textiles. There is also information on suggestions of styles for specific figure faults.

Wallach, Janet. WORKING WARDROBE. Acropolis Books: Washington, D.C. 1981.

A book dealing with the clustering concept of wardrobe planning. She does an excellent job with showing how to put together a mix and match wardrobe for different needs and occasions. Good reference book.

Wasson, Chester R. "How Predictable are Fashion and Other Product Life Cycles?" PERSPECTIVES IN FASHION. Burgess Publishing: Minneapolis, MN. 1981.

An article in a reader on fashion. It is written at a level higher than most high school and community college students read, but it is great background information for the instructor.

Weber, Jeanette. CLOTHING: FASHION, FABRIC, CONSTRUCTION. Bennett & McKnight Publishing: Peoria, IL. 1981.

A high school textbook in the area of fashion.

Weiland, Barbara and Leslie Wood. CLOTHES SENSE. Palmer/Pletsch Associates: Portland, OR. 1984.

A small book with lots of valuable information. It is written simply and is illustrated very well. It would be a great resource for both teacher and student.

Woodward, Susie. SUSIE WOODWARD'S WARDROBE STRATEGY. Scientific Press: Palo Alto, CA. 1984.

A study in the fashion cycle. The author follows the cycles and explains how to tell when they are about to change. She describes when it is best to invest in wardrobe and when it is best to buy inexpensive items. She also covers how to modify the style if it does not fit your personality.

AUDIO-VISUAL RESOURCES

COMPUTER PROGRAMS

"Buyer". Marshall, Ruth, Elizabeth Hooper and Jeanette Slaybaugh. Iowa State University: LeBaron Hall, Ames, IA. 1984.

A computer simulation to assess construction quality of ready-to-wear garments. BUYER presents the user with three garments which represent varying quality standards.

"Dress Yourself In Color". Bailey, Sue. 1923 27th Street, Lubbock, TX 79411. (806) 774-0275. 1984. $35.00 Apple IIe or c computer.

Teaches how to color analyze yourself and others.

"Endless Wardrobe Combinations". Barker, Joan. 1019 Divide, Rock Springs, WY 82901. 1984. $15.00 Apple or Radio Shack Computer.

This program gives a choice of a sequential or random list of all 3 piece combinations which a user inputs into the computer.

"Your Ideal Silhouette". Your Image Inc.: Akron, OH. 1985.

Computer software which assists in figure analysis and selection of garments which enhance a person and create an ideal figure.

FILMSTRIPS AND SLIDE - TAPES

"Clothing Communicates". Glencoe Publishing Company. Encino, CA. 1981.

Cultural and social reasons for fashion changes are examined. Includes 1 filmstrip, 1 cassette, teacher's guide and duplicating masters.

"Careers In Fashion: Design and Manufacturing". Glencoe Publishing Company: Encino, CA. 1975.

Many jobs from design and researching fashion trends to producing a sample garment and master pattern are explored. Includes 2 filmstrips, 2 cassettes, teacher's guide and duplicating masters.

"Careers in Fashion: Merchandising and Promotion". Glencoe Publishing Company: Encino, CA. 1975.

Buyer, salesperson, fashion coordinator and a visual display specialist are interviewed. Includes 2 filmstrips, 2 cassettes, teacher's guide and duplicating masters.

"Clothing Speaks". The Learning Seed Company: Kildeer, IL. 1986.

Two filmstrips with tapes on the messages which clothing reflects and the impressions which are made by individuals.

"Womens' Workable Wardrobe". The Learning Seed Company: Kildeer. IL. 1986.

Two filmstrips, tapes and an instructor guide on wardrobe planning.

"The Language of Color". The Learning Seed Company: Kildeer, IL. 1986.

Two filmstrips with tapes on color as applied to clothing.

"Optical Illusions Through Line". McCalls Pattern Company: New York, NY. 1985.

Packet on Elements and Principles of Design including filmstrip.

"Evolution of Fashion". MPC Educational Publishers: New York, NY. 1973.

A slide-tape presentation of how fashion has evolved through the ages.

"Fashion In The Making". National Innovative Media Co: Calhoun, KY. 1981.

Two slide-tape programs: (1) The Manufacturer's Role and (2) The Retailer's Role.

"Careers In Fashion Design". National Innovative Media Co: Calhoun, KY. Fall, 1986.

38 color slides and tape which shows a wide variety of job opportunities.

"Fashion Forecasting". National Innovative Media Co: Calhoun, KY. 1981.

Details the processes that go into deciding what fashions are going to be featured in stores each season--what clothes we're going to buy and wear.

"Careers In Apparel Manufacturing". National Innovative Media Co: Calhoun, KY. Fall, 1986.

36 color slides and tape which shows a wide variety of job opportunities.

"Careers In Selling". National Innovative Media Co: Calhoun, KY. 1981.

31 color slides and tape which show a wide variety of job opportunities.

"Retail Selling Skills". National Innovative Media Co: Calhoun, KY. 1976.

Emphasizes: (1) Approach and Greeting, (2) Selling Features and Benefits and Handling Objections, (3) Suggestive and Alternate Selling, and (4) Closing and Customer Service.

VIDEOS AND CABLE T.V.

"American Designers", "Introduction to World Fashion", "Milan Designers", "Paris Designers", "Turning Japanese". "London Influences", "The Future of Fashion". Videofashion Specials, One West 37th Street, New York, NY. 10018 (212)869-4666.

Video programs about designer influences throughout the world.

"Fashion America". Lifetime Cable TV.

Weekly cable TV programs.

"Style". CNN Cable TV.

Weekly cable TV programs.

"Videofashion Monthly", "Videofashion News", "Videofashion Men". Videofashion, One West 37th Street, New York, NY. 10018 (212)869-4666.

Video programs about fashion and lifestyle.